

DESIGN

Vol. XXX, No. 6

SYRACUSE, NEW YORK

November, 1928



K. Talbott

DECORATIVE MAPS

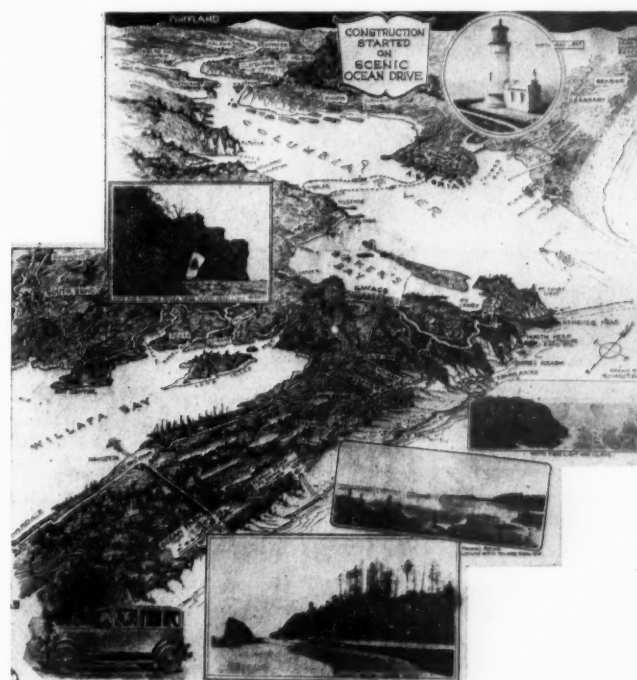
N. B. Zane

University of Oregon, Eugene, Oregon

"I never see a map but I'm away
On all the errands I long to do,
Up all the rivers that are painted blue,
And all the ranges that the painted gray,
And into those pale spaces where they say
'Unknown.' Oh! what they never knew
I would be knowing!"

While turning the pages of a recent magazine devoted to the household and decorative arts, one's eye is challenged by the column-wide miniature of a decorative map of Paris. "Headquarters for all Modern Decorative Maps" reads the caption of the ad, and one reads on to find that London, New York, Philadelphia and Washington have been rendered maplike, with all the allurements of the modern designer and the modern printer's art. So here we have another welcome revival of beautiful things learned from the past. For, those of us who have hunted in the shops of Paris, Florence and Rome have already come under the spell of old maps. Then, too, in wandering about the highways of our own land, as every autoist or railway traveler knows, one is daily responding to the lure of the contemporary map, not at all devoid of design interest. Indeed, some of them have much thoughtful and clever care lavished upon

them, and, though tacked carelessly upon the door of garage or filling station, they catch the eye by pattern of highways

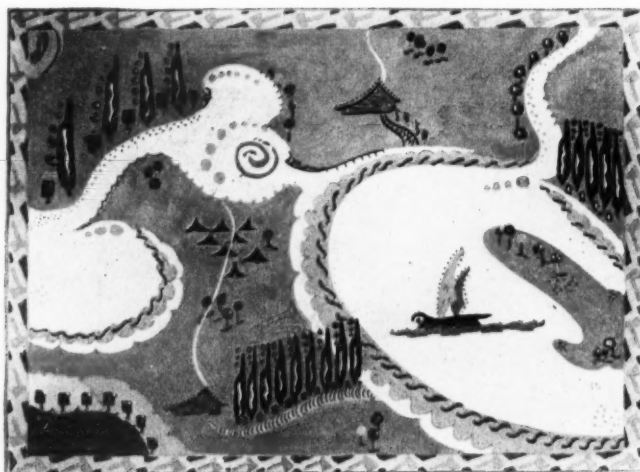




Edythe Thompson



G. I. Ash



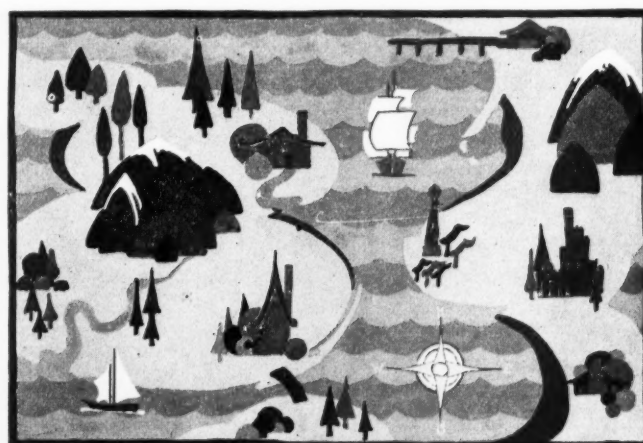
W. Pritchard



Louise Buchanan



G. M. Upthegrove



C. Andrews

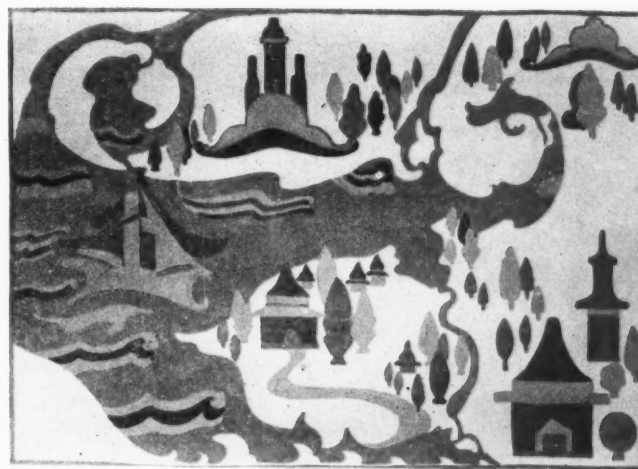
or steamer routes, threading their ways from town to town—worthy works of art in line and form and color. Yes, here we are in a modern world of modern and time-honored maps. Some are big and grand like handsomely painted overmantels in luxurious homes, or those by Guerin done in excellent mural fashion upon the walls of Pennsylvania Station in New York City. Some are no larger nor no more pretentious than a post card, but all bear witness to the keen eye of the artists who made them and to the decorative charm of the good old earth, her mountains and valleys, her

ivers and bays, her islands and peninsulas—and all the lines of travel from one place to another that man has established. This old earth is a place of varieties. The line of least resistance about its surface is mostly the curved line, for that original highway—the river—discovered that the way to the sea is by going around things, things that are little and big, jagged and tall, hard and soft or yielding a little or not yielding perceptibly, in endless variety; and the way around is of endless variety, too.

So, there we are at one of the principles of design—



M. Rochester



G. I. Ash



Edithe Thompson



C. Andrews



Mary Goldsmith



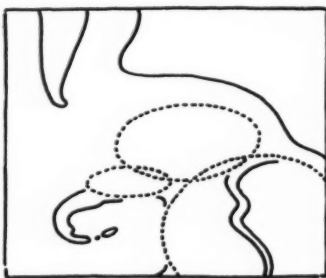
G. M. Upthegrove

variety. And that brings us to the Decorative Map as a class problem, or for the further enjoyment of that worker who in his own individual way carries along his learning. Just as in all other decorative arrangements that express whim or freedom, our map construction is necessarily based upon some other scheme than the mechanical evenness of

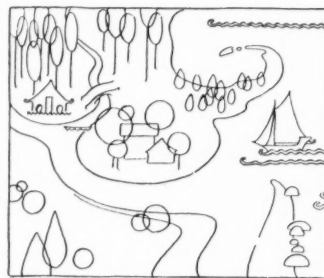
the checker-board. We may start with a rectangle—just for some comprehensible shape to condition the problem—see Diagram 1. Remembering the familiar suggestion that Nature loves rounded things, we draw an oval—somewhere—anywhere except the center. Another, smaller oval intersects it. Doesn't need to, of course, but that's the way



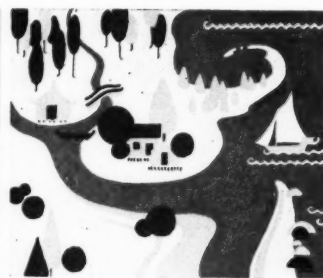
No. 2



No. 1



No. 3



No. 4

to get variety. A larger oval intersects again. Note the three ovals in dotted lines. Here, so far, we have established a varied, curved shape. Swing on to it a curved peninsula form. Where? It doesn't matter. How large? Just what looks right. Each designer will have his own notions about that—and so he should. A river, too, meanders across the land and makes its own proper rhythmic relationship with the curved forms already drawn. Imaginations calls the river into action and design sense directs it. Off to the east lies empty sea, so the nose of an island does filler-duty to an otherwise uninteresting area. What next? Bridge the little river. And now, with land and water areas clearly defined, it remains to further enrich the pattern. Houses, trees, boats, rocks, wave forms—here and there—big and little—spotted in where they will do service.

Experiment! That's the thing! Just start in. Try them out. Do it by cut paper if you like—that is an excellent way. And then, when you have imagined and experimented and spotted around to your heart's content, there is the matter of dark and light values to further enhance the arrangement.

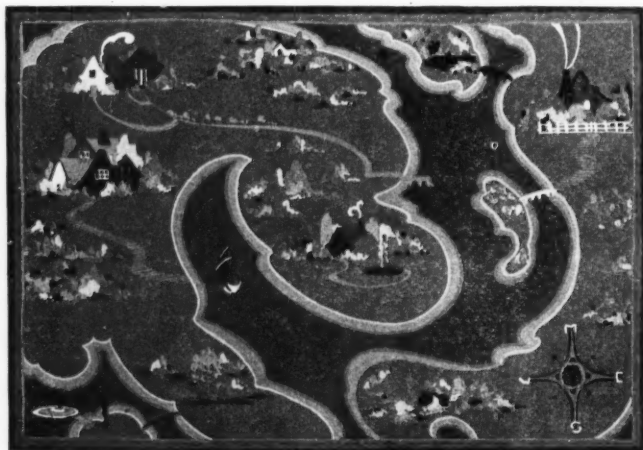
For class room stimulus, it often helps to dictate the scheme, especially if one has many students who are a little bit shy of imaginations and quite a bit shy or hesitant in starting off. Just give the idea. "Three islands off a mainland, with a lighthouse on a nearby peninsula." Such an assignment doesn't in the least cramp the style of the student. Once in a while it helps to have a student dictate the scheme. "A large river winding across country to the sea. A creek flowing into this river. A big wooded island off shore. A city at the mouth of the river"—or any other fancy that may happen along and as the student will elect at his pleasure. The teacher might do demonstration experimenting on the board. One interpretation. Two. Perhaps

three. Just show how variously the idea can be considered. Then a new dictation. Maybe some other student has a new and eager notion to offer. This time the students try it out, and so the lesson goes.

Results? Very greatly varied, but each is encouraged to try out his ideas. Each aided a bit here and there as he needs. Next step is color. What is the limit? None. And each problem is a DESIGNING EXPERIENCE. No designer can have too many.



K. Blakely



K. Mutzig



D. B. Endicott



Walter Crane

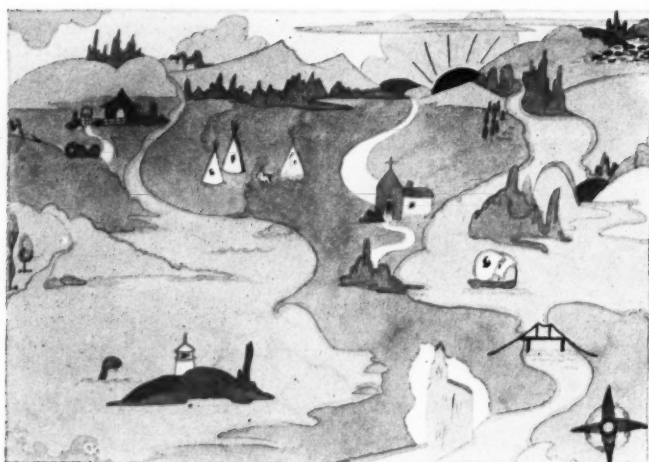


A. Everts



Betty Horstman

Decorative Maps by Students of University of Oregon



A. K. Gakroff



D. B. Endicott

Decorative Maps by Students of University of Oregon

TREATMENT FOR BOWL IN ENAMELS

Jetta Ehlers

(Design on Page 114)

Dark bands, Cobalt Blue. Band at bottom, Grass Green as are the dots between panels and the design in middle band. Leaves, Grass Green. Dark ones, Cobalt Blue. Large flower, Light Yellow for center dot with dark spot, Cobalt. Center section and outer one, Rose. Section be-

tween, Light Violet. Small flower at upper left, Violet with Cobalt in dark places. Spray of buds at right, Turquoise Blue with markings of Cobalt. Flower under this, Turquoise next to leaf, then mixture of White and Cobalt, with Cobalt pure for the dark places. Panels are tinted with a wash of Imperial Ivory. Band of Gold on top extending on inside about a half inch. May be omitted if preferred and Cobalt carried up to edge.



Hilda Putziger



Calvin King

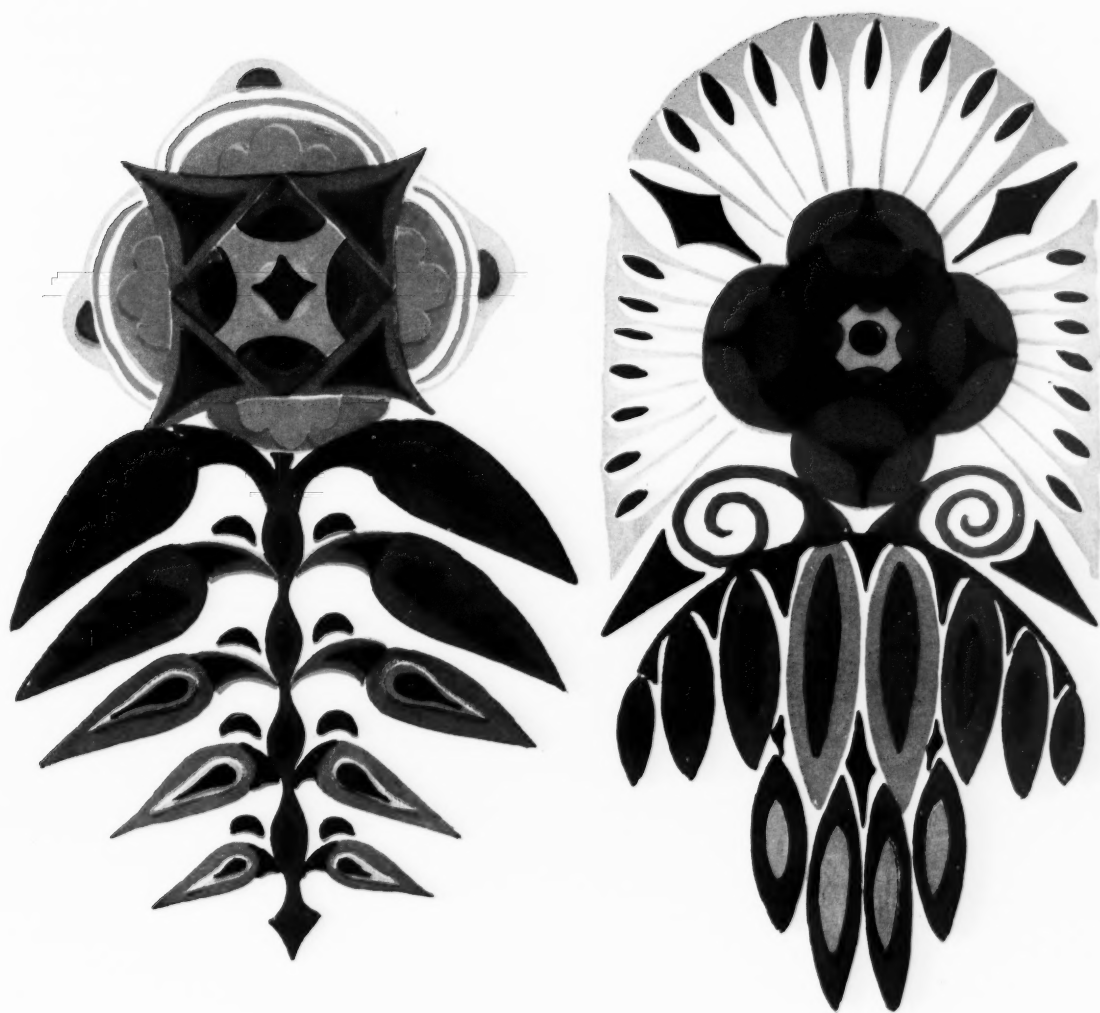


Lewis Light

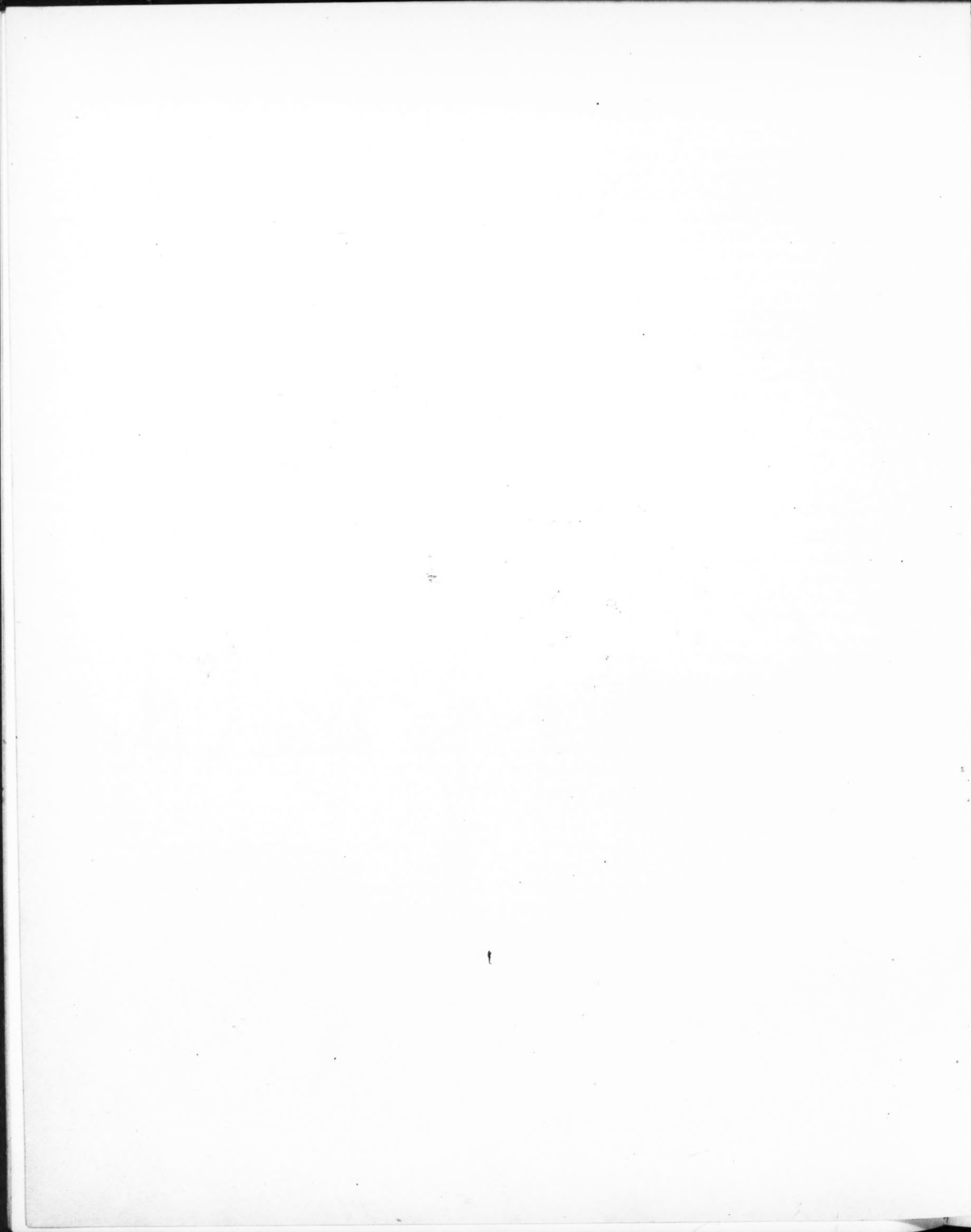


Lewis Light

Pottery by Students of Syracuse University—Adelaide Alsop-Robineau, Instructor



DECORATIVE MOTIFS—MAY WARNER





Carol Howe



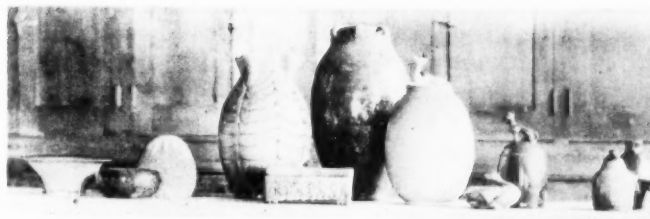
Josephine Dubiel

Lewis Light



Lewis Light

Harriet Gramlich



Harriet Gramlich



Naomi Layton



Lewis Light



Marie Elsasser



Ethel Campbell



Mildred Clegg



Lewis Light

Exhibition of Pottery by Students of Syracuse University—
Adelaide Alsop-Robineau, Instructor

STEPPING STONES TO A DECORATIVE LANDSCAPE

Hilda Feldman

AS a preliminary step in designing a landscape, a class of beginners were put through a series of exercises, designing, first, as many trees as they could think of; and then, several houses. They made quick sketches in charcoal, just in black and white, instead of working directly in ink. Because, when a drawing is made in ink there is only one way to change it—by doing it all over again; and charcoal is so easily corrected. Then for the finished pages, separate tracings of each tree were made, and juggled around to get good placing and balance, which are very important in order to have a well arranged sheet. These were traced and inked in; and later a page of houses was made in the same way.

Such a chance to enlarge the imagination as in making these fanciful shapes would do an older designer good also; for it is surprising how many original trees can be thought of quickly when it is sometimes difficult to plan one, when in the midst of a larger composition.

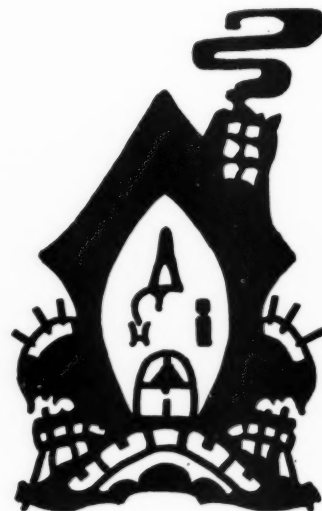
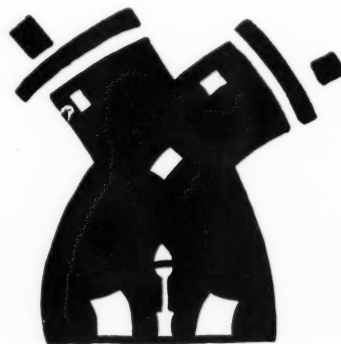
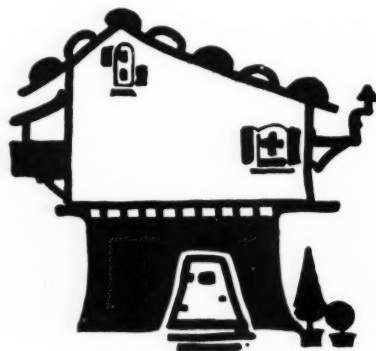
The subject, "trees," covers such a broad field that it sets the imagination at play. There are so many kinds it immediately suggests—apple, willow, date-plum, palmetto, fir, poplar, and dozens of others in one breath.

Who would not find inspirations in these thoughts alone! From the North, the East, the South, and the West come visions of trees of different types. Delving into these ideas we find much material for good suggestions.

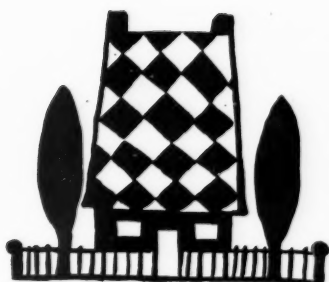
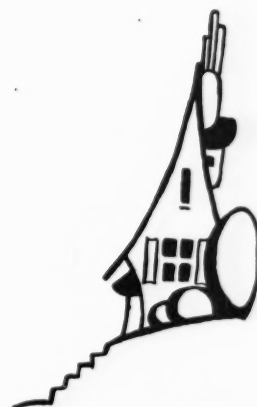
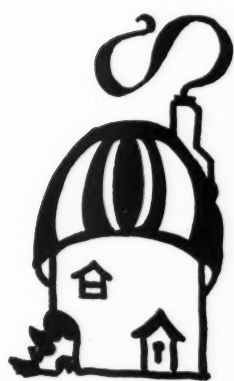
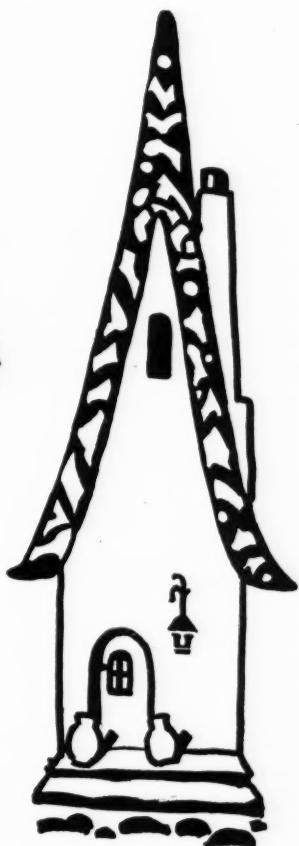
"A tree that looks at God all day,
And lifts her leafy arms to pray;
A tree that may in summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain;
Who intimately lives with rain."

In starting our trees, mental plans were made of very abstract forms characteristic of the kinds in mind; and patterns were made of every part used, whether it was leaves, flowers on the trees, the trunks, or even birds perched on the branches. To show roughness of the bark an all-over pattern was sometimes used; and points and scallops may be seen in many varieties for the leaves.

In the houses we had even a greater number of things to consider and plan for. Good groups of doors and windows were worked out; and in roofs we found splendid possibilities. Shingles and slate give chances for an interesting surface pattern or striped pattern; and there are inspirations to be had plentifully from a door knocker, or a lantern, or a door knob; a window-box with vines and flowers in it;



Designs by Pupils of Hilda Feldman



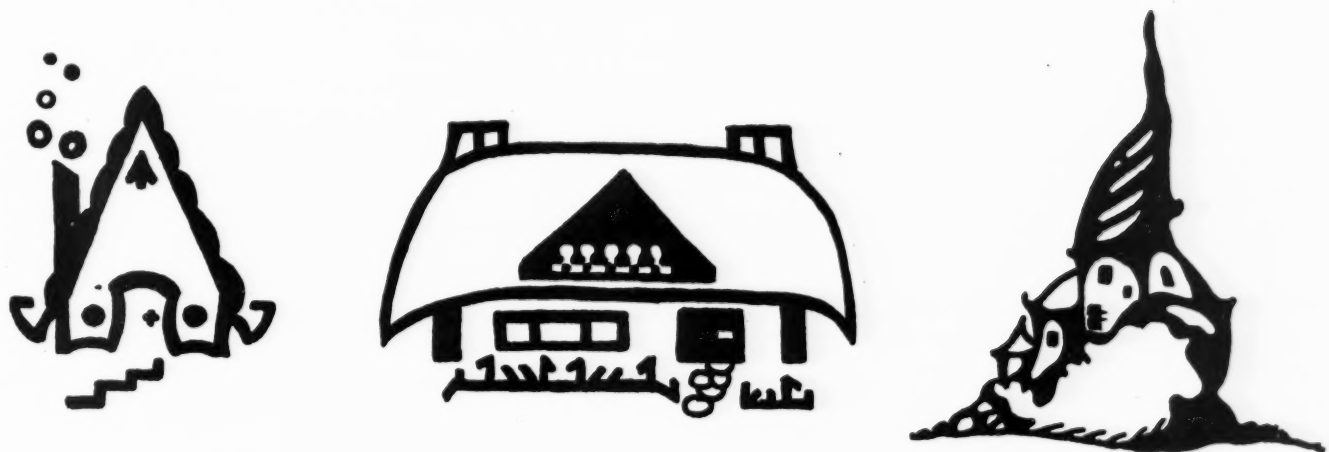
Designs by Pupils of Hilda Feldman



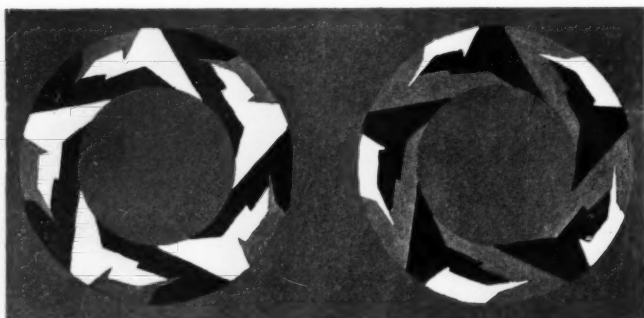
a few stepping stones leading up to make the house more welcome; or an interesting chimney even from which you may see the smoke arising in an interesting fashion.

And after the good times and practice the students had going through this drill, how much easier it should be for them when a harder problem comes along with groups of trees and houses in it; for they have spent some time, and a great many thoughts on details already.

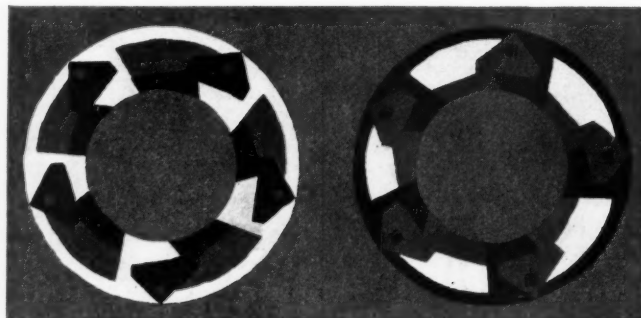
Designs by Pupils of Hilda Feldman



Designs by Pupils of Hilda Feldman



Sidney Kroupnik

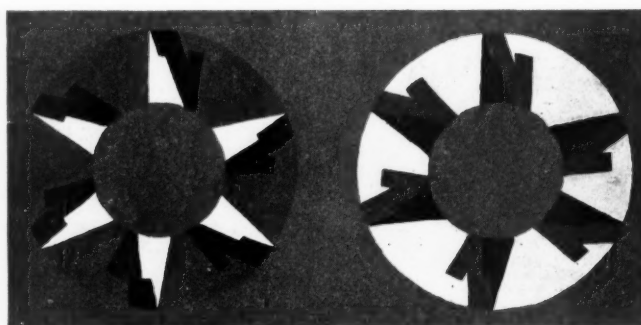


Isaac Grojensky

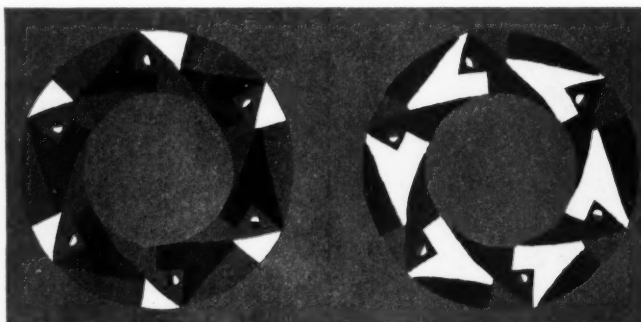
CREATIVE DESIGN IN BORDERS

*Ella F. Jackson**James Monroe High School, New York City*

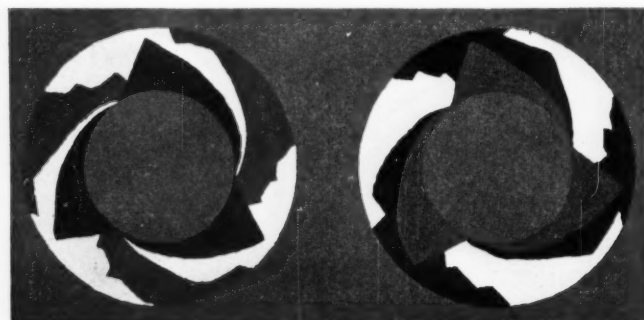
THESE plates were made by first-term students in design. They were preceded by a short exercise in straight line borders. General principles of design were discussed—good line, light and dark, and color. For this special problem, however, stress was first laid upon simplicity of line and variety of form, then upon a well-balanced arrangement of light and dark. The students were encouraged to relax thoroughly and to play with their pencils and erasers, to feel out their designs rather than to think out a definite pattern. Much emphasis was laid upon the necessity of working the border as a whole and not making one small complete unit to be repeated. To this end they were encouraged to repeat their first line at regular intervals, thus dividing their border into four, five, six or seven units, as the case might be. These units were to be considered large areas to be further broken into various different shapes. As one line was made within a unit, it was repeated in each unit in the border. Much stress was laid upon the fact that the border was not to be considered as a background upon which shapes were to be laid, but that the so-called background areas were quite as important as foreground areas, and as they grasped the need of making each shape a telling one, their designs would evolve in good form. The necessary tools were a pencil in one hand, an eraser in the other. The students soon found that by erasing a part of a line and adding another, they were creating interesting patterns; and to their delighted surprise they soon discovered that with the addition of an “eye”, grotesque animals or heads grew out of their designs. A variety of simple, interesting shapes—different from the commonplace—was continually stressed. Two identical plates were drawn, the difference to lie in the values of the areas.



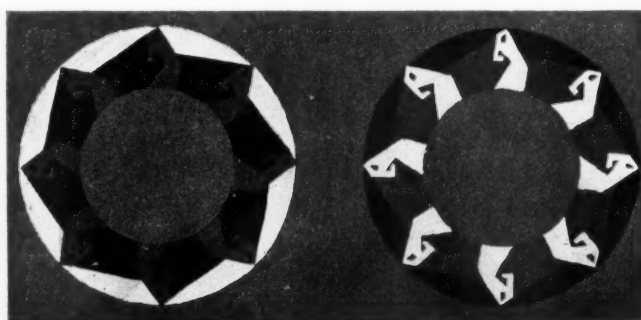
Irving Novick



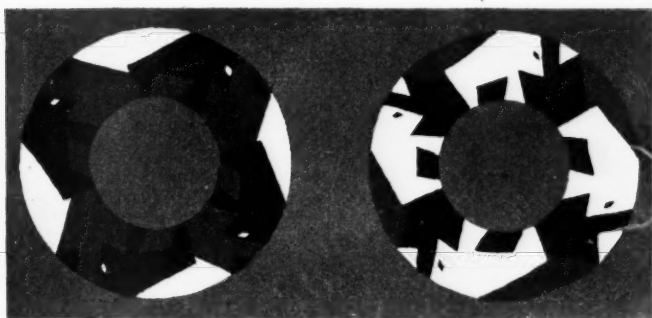
Rose Gerber



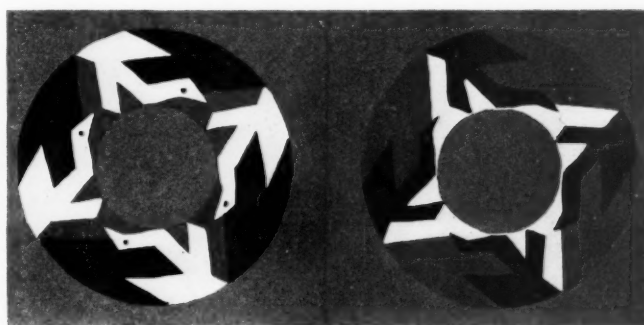
Joseph Iberman



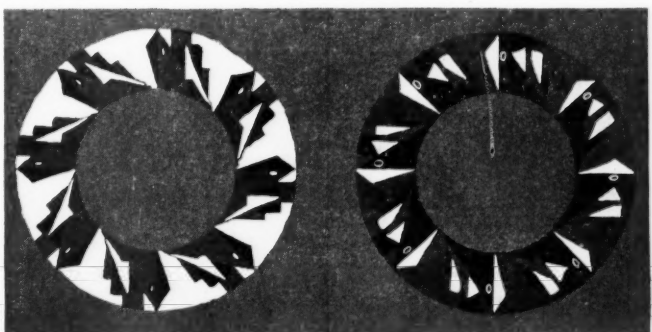
Morris Goldberg



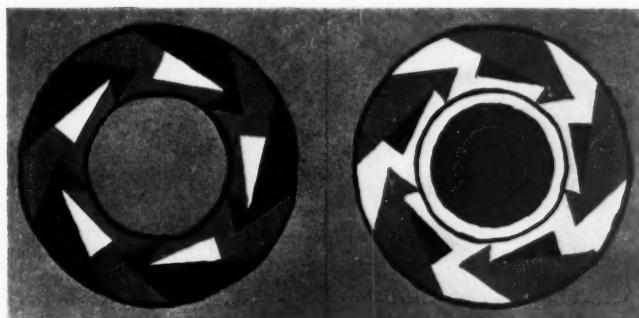
Annette Chirling



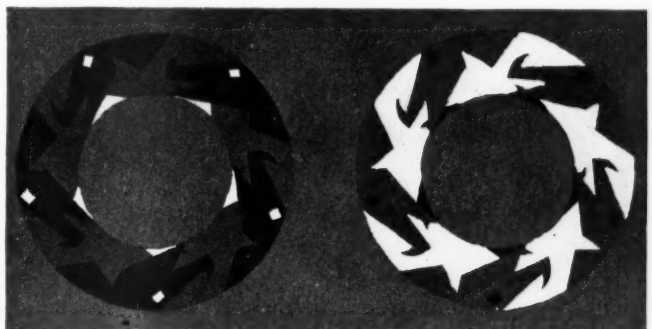
Rose Shalewitz



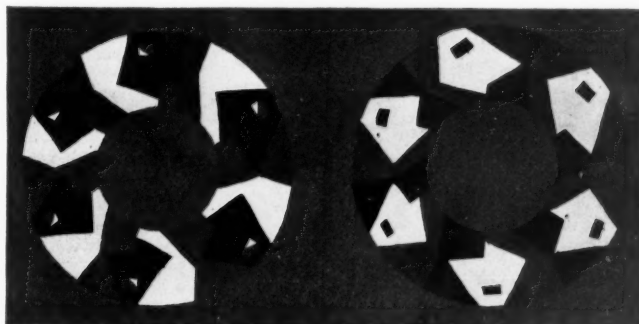
Sidney Schectman



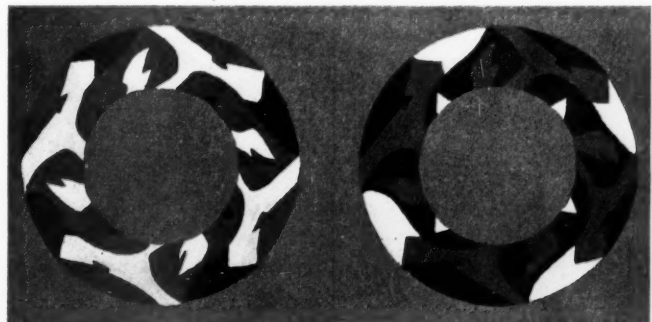
Isadore Blonder



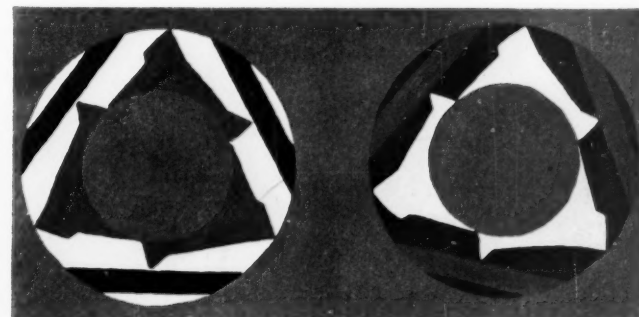
Gerald Gold



Gertrude Benowitz



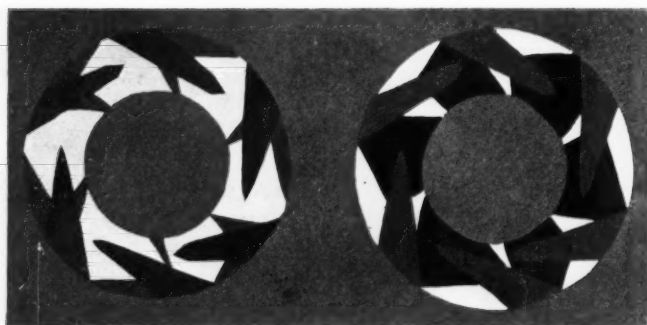
Rose Crocchida



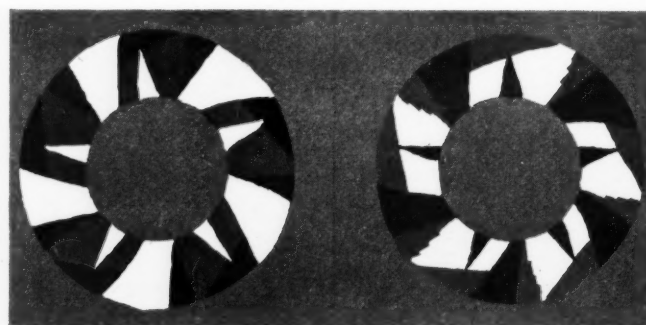
Margaret Militana

After the work was completed in pencil, the students were told to plan their colors—that is, in the three values, black, gray and white. In the two plates each area was to

be interchanged in value. This was an excellent way to show the students the effect of light and dark in a design. It also showed them that what was formerly the supposed



Frances Sussman



Ebba Weselins

Design in Borders by Students of James Monroe High School, New York

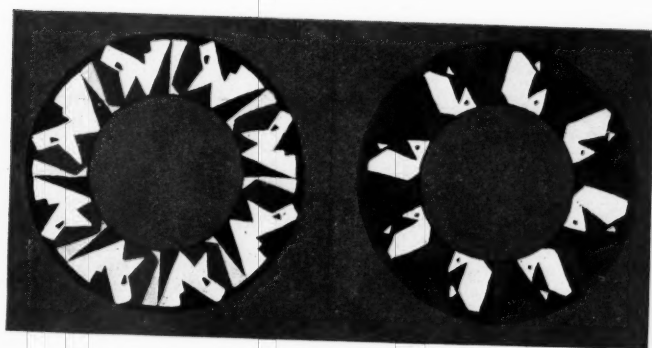
background now became the foreground, due to change in value. They were amazed to see the often totally different design effects in the two borders. An outstanding feature in the classroom was the happy relaxation of the students, the freedom from worry, and the general excellent results. Practically every student working on this problem had a bold original design, and indeed it was difficult to choose a sufficiently small number for publication. Students who said they never could "make a design," were amazed and delighted with their creations. Their subsequent work proves they have a good grasp of fundamentals of design, and a self-confidence and joy in their work,—qualities most essential to creative design.



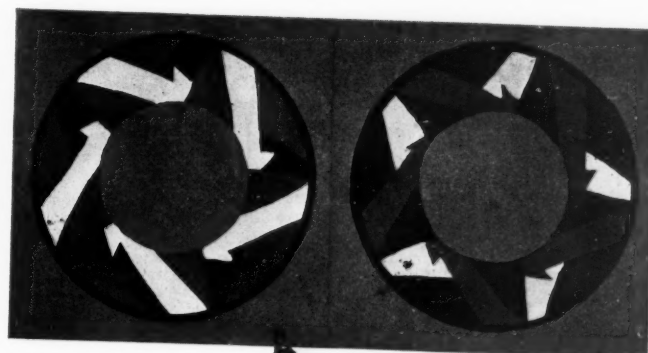
Designs by Pupils of Hilda Feldman



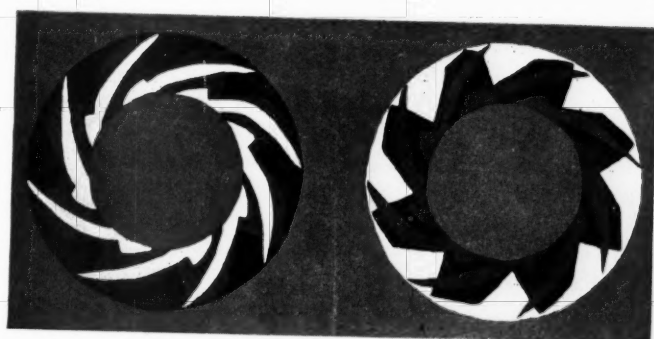
Bowl in Enamels—Jetta Ehlers (Treatment on Page 106)



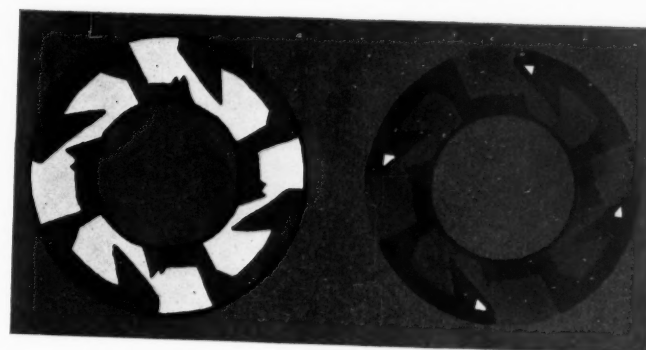
Eva Hechtenthal



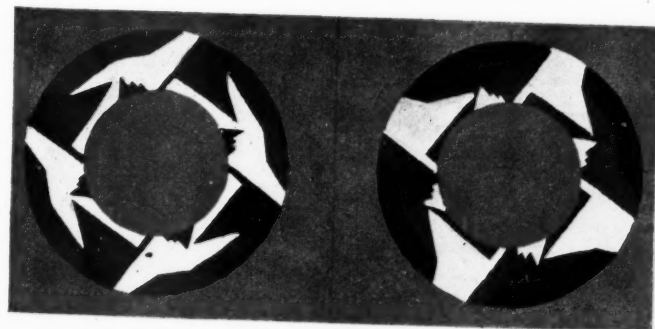
Phoebe Wolkins



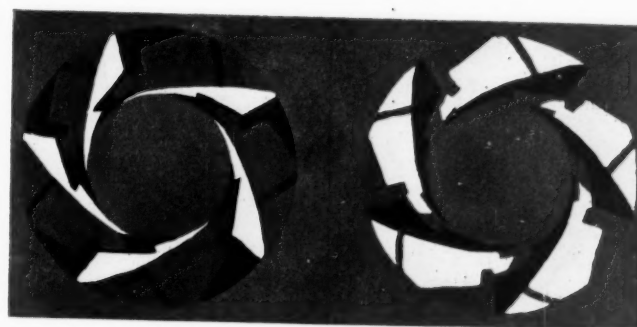
Helen Eisenberg



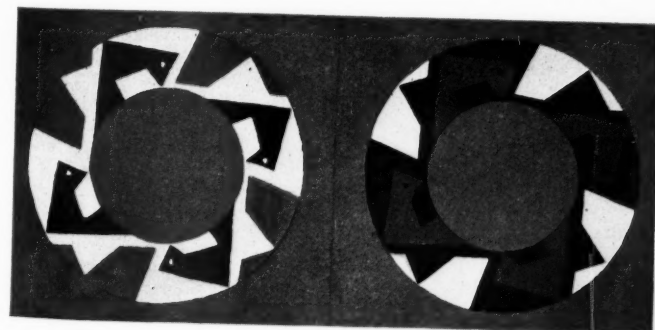
Nathan Zomback



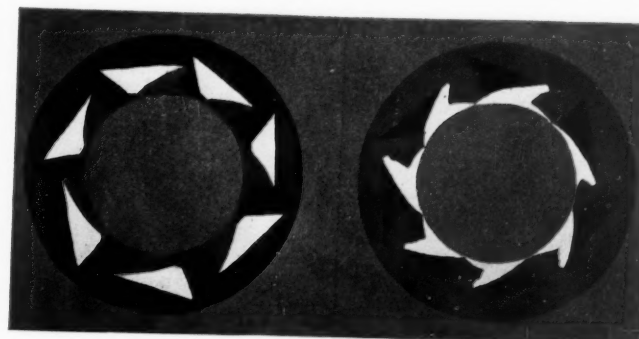
Alvin Radin



Muriel Blumenfeld



B. Dal Negro



Anna Manning

Design in Borders by Students of James Monroe High School, New York



MASKS IN DESIGN

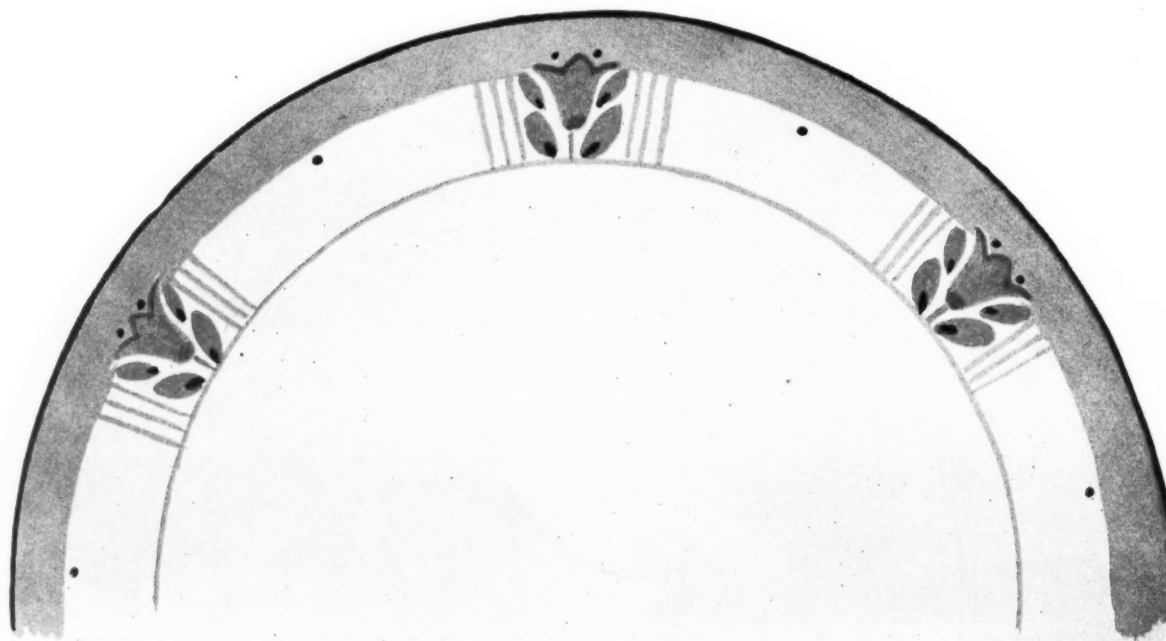
Edith M. Bushnell

Polytechnic High School, San Francisco, Calif.

THE mask is a very interesting subject for interpretative creative design. It lends itself to a type of popular interpretation due largely to its appeal as a face as well as organized design. In creating a mask design to be rendered in black ink on white paper it must be borne in mind that values and light and dark design play an important part in its success. The conception must be based upon a knowledge

of the fundamental principles of design. Its light and dark, while interesting and attractive, will of necessity be well balanced, have rhythm, continuity, appeal and use. It may be worked out in colors for reproduction and easily accomplished if it is intelligently planned.

These designs could be used for magazine covers, illustrations, commercial advertising and theatre use in illustration. They suggest the playtime of life and are adaptable to many uses. We do not proceed the same way when we make the modeled masks. I would refer you to my other article for making theatre masks to use.



Plate—Jetta Ehlers

TREATMENT FOR PLATE

Jetta Ehlers

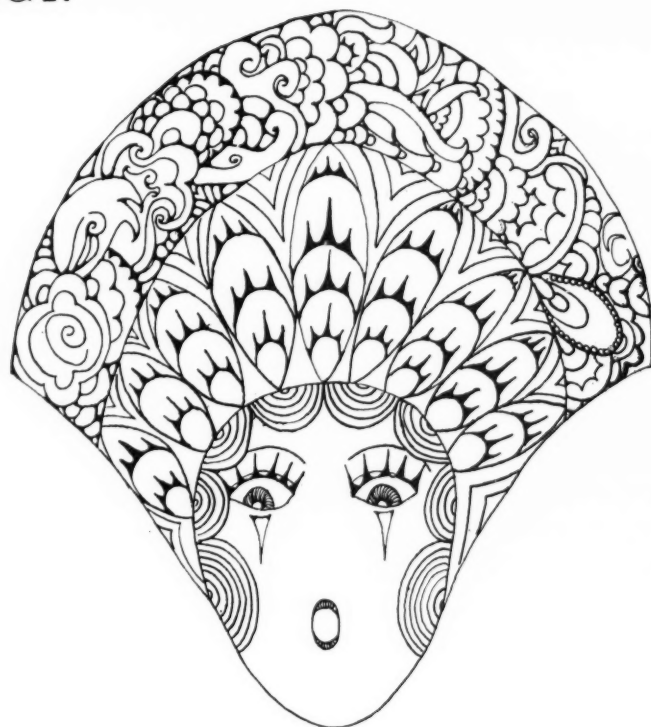
All bands except outer edge Apple Green. Band on edge, Royal Blue, also the small dot in white section. Flowers, Violet No. 2 used in two values. Leaves, Apple Green with dark spots of Royal Blue.



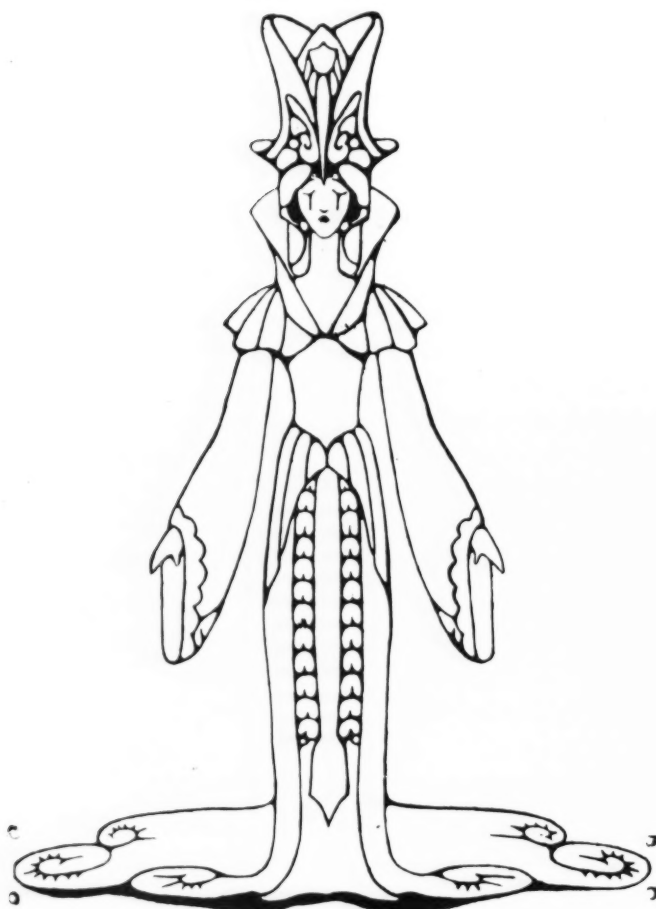
Designs for Masks—Ronald Muller



Ruth Peterson



Ruth Peterson



Martha Abrahamson



Isabelle McNinch

Designs by Pupils of Polytechnic High School, San Francisco, Calif.



Margy Hanbridge



Margy Hanbridge



Ruth Peterson

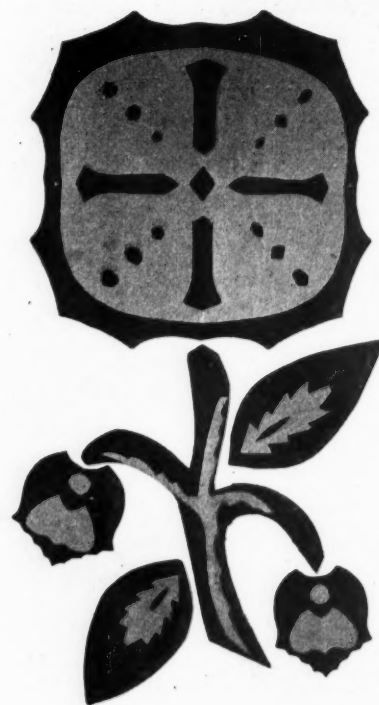


Ruth Peterson

Designs by Pupils of Polytechnic High School, San Francisco, Calif.



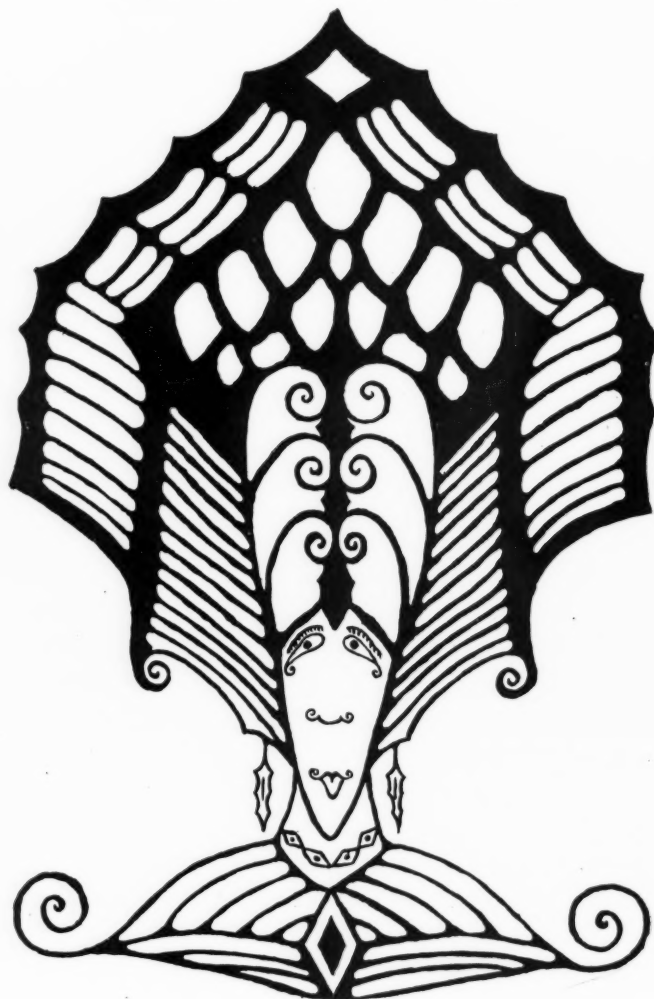
Irma Sims—University of Wyoming



Decorative Design—Hilda Whiting



All-over pattern on a vase in light blue and ivory scraffito—
Julia Mattson



Martha Thayer